

Nissim Amzallag  
**The meaning of *todah* in the title  
of Psalm 100**

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- 1a. *A song for todah*
- 1b. *Make a glad sound to YHWH all the earth*
2. *Give worship to YHWH with joy. Come before his presence with singing.*
3. *Know that YHWH, he is God! It is he who made us, and we are his.<sup>1</sup> We are his people, and the sheep of his pasture*
4. *Enter his gates with todah; and his courts with praise! Praise him; bless his name!*
5. *For good is YHWH; everlasting is his mercy; and to all generations is his faithfulness*

Psalm 100 is classically approached as a processional hymn composed in close relation with the musical worship at official ceremonies.<sup>2</sup> This psalm displays few textual ambiguities, and its main matter of discussion concerns the mention of *todah* (תודה) in its title (1a). As regards the sacrificial dimension of meaning of *todah*,<sup>3</sup> some authors suggested that this title reflects the use of Psalm 100 to accompany sacrifices of thanksgiving.<sup>4</sup> Others justified the mention of *todah* in

<sup>1</sup> According to most of the commentators and scholars, 3b is understood here according to the *qere* לו אנחנו (*we are his*) instead of the *ketiv* לא אנחנו (*not us*). See J. O. Lewis, An Asseverative לא in Psalm 100, JBL 86 (1967), 216.

<sup>2</sup> See H. Gunkel, Introduction to Psalms. The Genre of the Religious Lyric of Israel, (trans. J. D. Nogalski), 1998, 45–46; S. Mowinckel, The Psalms in Israel's Worship, (trans. D. R. Ap-Thomas), 1962, vol. 1, 3; H.-J. Kraus, Psalms 60–150. A Commentary, (trans. H. J. Oswald), 1989, 274; M. E. Tate, Psalms 51–100, 1990, 534–535.

<sup>3</sup> See Lev 7,12.13.15; 22,23; Jer 17,26; 33,16; Am 4,5; II Chr 29,31; 33,16.

<sup>4</sup> See for example A. Maillot/A. Lelièvre, Les Psaumes Vol 2, 1962, 292; J. L. Mays, Worship, World and Power – An Interpretation of Psalm 100, Interpretation 23 (1969), 315–330, 315. This opinion is supported by the strong musical dimension of the *todah* sacrifice (see NIDOTTE 2, 406; Gunkel, Introduction to Psalms, 11) and developed by J. W. Kleinig, The Lord's Song – The Basis, Function and Significance of Choral Music in Chronicles, 1993, 71–77, 100–103, 125.

the title by assuming that this song was designed to accompany a ceremony of confession.<sup>5</sup>

However, the absence of allusion, in the body of the psalm, to sacrifices, offerings or confession of sins renders these explanations speculative.<sup>6</sup> Since the verb להודות (*hif ydh*) is generally understood as an expression of *praise*, it was also suggested that *todah*, in the title, specifies that this psalm was composed for an official ceremony of thanksgiving.<sup>7</sup> This interpretation finds support in the second mention of *todah*, in verse 4, where the parallel with תהילה evokes a context of praise/thanksgiving.<sup>8</sup> However, if the mention of *todah* truly relates this song to a ceremony of thanksgiving, one may wonder why this mention is inserted only in the title of Psalm 100 when so many psalms were apparently conceived for such a purpose.

With these considerations in mind, it is not surprising that the meaning of *todah* in the title of Psalm 100 continues to be unclear.<sup>9</sup> This situation led some scholars to assume that here *todah* evokes sacrifice, confession and thanksgiving at the same time.<sup>10</sup> Others suggested that the title of this psalm was added of late, and so is not expected to reflect the exact content of the psalm.<sup>11</sup> Both explanations resolve the problem of *todah* in the title by denying its relevance in understanding the content or specific context of this song.

Until now, only three possible meanings of *todah* in Psalm 100 have been taken into consideration: *thanksgiving*, *thank-offering* and *confession*. But a fourth meaning of *todah* exists in the Bible. It is encountered in the text evoking the ceremony of inauguration of the city wall of Jerusalem (Neh 12,27–41). In its narration, the singers and musicians convoked for the ceremony were divided in two groups called תודות (Neh 12,31.38.40). According to the *Mishnah Shabuoth*

<sup>5</sup> See E. Beaucamp, *Le Psautier II. Ps 73–150*, 1979, 136; J. Goldingay, *Psalms 3*, 2008, 133. This interpretation is supported by the interpretation of *todah* as a *confession* in Jos 7,19; Ps 26,7; and Ezr 10,11 (see HALOT, 1696).

<sup>6</sup> See R. J. Clifford, *Psalms 73–150*, 2003, 133. It is true that an act of confession achieving purification from sins may provide happiness and completeness. However, joy in Psalm 100 is expressed from the first verse, and not only at the end of the process, as would be expected in a process of confession.

<sup>7</sup> See for example F. L. Hossfeld/E. Zenger, *Psalms Vol. 2*, (trans. L. M. Maloney), 2005, 492.

<sup>8</sup> See Kraus, *Psalms 60–150*, 273; HALOT, 1695; D. M. Howard, *The Structure of Psalms 93–100*, 1997, 90.

<sup>9</sup> For example, Kraus (*Psalms 60–150*, 274) acknowledged that »The translation of *todah* [in the title] is not entirely clear.«

<sup>10</sup> See C. Macholz, *Psalm 100 – Israels Todah-Feier mit den Völkern*, in: B. Huwyler/H. P. Mathys/B. Weber (eds.), »Prophetie und Psalmen«, 2001, 143–152, 152.

<sup>11</sup> See Goldingay, *Psalms 3*, 134.

(II, 2), some modern authors assume that here *todah* designates a thank-offering brought separately by the two groups.<sup>12</sup> However, the Septuagint, followed by most of the scholars, interpreted תודות here as a term designating the two groups as *choirs*.<sup>13</sup> The description of their singing משמר לעומת משמר (Neh 12,24) strongly suggests that they were two half-choirs performing together in antiphonal fashion.<sup>14</sup> This is not the only source associating *todah* with antiphony. A similar feature is encountered in Ps 147,7: »Respond (ענו) to YHWH in *todah*, sing to our God with the lyre«. <sup>15</sup> Allusions to antiphony may also be identified in the corresponding verb form (להודות, hif. *ydh*). This verb is explicitly associated in Neh 11,17 to a musical performance involving two distinct choirs (one conducted by Mattaniah and another conducted by Abda). Also in Ezr 3,11 and in II Chr 7,6, the responsorial claim כי לעולם חסדו is associated with the verb להודות.<sup>16</sup> A recent survey showed that, in the Bible, the antiphonal dimension of meaning of *lehodot* frequently superimpose to the praising dimension.<sup>17</sup> These findings, together with the lack of satisfying explanation of *todah* as thanksgiving, thank-offering and confession in the title of Psalm 100, stimulated us to test whether here it serves as a musical indication for antiphonal performance.

## 1 The Antiphonal Dimension of Psalm 100

The expression »For good is YHWH, everlasting is his mercy« (Ps 100,5a) is a variant of a liturgical formula typically encountered in the Bible: כי לעולם חסדו.<sup>18</sup> In Psalm 136, this formula is the second hemistich of every verse generally inter-

<sup>12</sup> See M. J. Boda, The Use of Todot in Nehemiah 12, VT 44 (1994), 387–393.

<sup>13</sup> See Kleinig, The Lord's song, 49; HALOT, 1695–1696.

<sup>14</sup> See A. Sendrey, Music in Ancient Israel, 1969, 168.

<sup>15</sup> See K. Sachs, The Rise of Music in the Ancient World – East and West, 1943, 93. Exactly as in Psalm 100, the meaning of *todah* is difficult to understand here in the context of sacrifice of thank-offering or in the context of confession.

<sup>16</sup> In this latter case, להודות is associated with a dialogue between the Levites singing כי לעולם חסדו and the priests answering with their trumpets. Also in psalms 118 and 136, the verb להודות, encountered in the first claim of the opening voice, may be interpreted as an invitation to respond turned to the second voice. The verb להודות is also typically found in association with this liturgical responsa in many other sources (I Chr 16,41, II Chr 7,3; 20,21; Ps 106,1; 107,1).

<sup>17</sup> See N. Amzallag, To Praise or to Sing Antiphonally? The Meaning of *lehodot* Revisited. Hebrew Studies 56 (2015), in press.

<sup>18</sup> See Beaucamp, Le psautilier, 136; Maillot/Lelièvre, Les psaumes, 293; Mays, Worship, 318.

preted as an antiphonal refrain.<sup>19</sup> In Psalm 118, this formula found in the second half of the four first verses is also approached as an antiphonal refrain.<sup>20</sup> The antiphonal dimension of this liturgical formula is explicitly confirmed in Ezra 3,11, where it is claimed »They answered (ויענו) in praising (בהלל) and in choral songs (בהודות) to YHWH: »For he is good, for his mercy endures forever (כי לעולם חסדו) towards Israel«. The mention of the same formula *כי לעולם חסדו* as second hemistich in Jer 33,11; Ps 106,1; 107,1; 118,29 and I Chr 16,34 once again probably aims at an antiphonal response.

These considerations suggest that the formula in Ps 100,5a refers to an antiphonal mode of performance. This context fits the interpretation of *todah* as antiphony in the title, but it introduces a new problem. In Psalm 100, this liturgical formula constitutes the first hemistich, and not the second as expected for an antiphonal response. The simplest explanation for this singularity is to assume that verse 5 as a whole serves as an antiphonal refrain in Psalm 100. This solution implies that verse 5 was sung by the responding voice after each one of the 1–4 verses. However, this explanation remains speculative because no such case of a long responsorial refrain is acknowledged in biblical poetry.

Another explanation may be suggested: the text of the song divides in two parts, each one sung by another voice. The text of these two parts divides in small antiphonal units designed to be paired during the performance. In this case, verse 5, being the latest one, belongs to the second voice so that its two hemistichs were sung by the responsive voice. This kind of separate editing of the two dialoging voices has already been identified both in Ugaritic and Biblical poetry and defined as *complex antiphony*.<sup>21</sup>

<sup>19</sup> See Mowinckel, *Israel Worship*, vol. 1, 86; Kraus, *Psalms 60–150*, 496–497; D. J. Human, *Psalm 136. A liturgy with reference to Creation and History*, in: D. J. Human/C. J. A. Vos (eds.), *Psalms and Liturgy*, 2004, 73–88, 73; J. Jeremias, *Worship and Theology in the Psalms*, in: D. J. Human/C. J. A. Vos (eds.), *Psalms and Liturgy*, 2004, 89–101, 92–93. L. C. Allen (*Psalms 101–150*, 1983, 231) relates the common opinion among scholars that »Psalm 136 is an imperatival, antiphonal hymn in which the first colon of each line was presumably sung by a temple soloist or choir and the second by the congregation as a response.«

<sup>20</sup> See Mowinckel, *Israel Worship*, vol. 2, 28; I. W. Slotki, *Antiphony in Ancient Hebrew Poetry*. *JQR* 26 (1936), 199–219, 203. Kraus (*Psalms 60–150*, 394) assumes that at least the first verses were performed antiphonally.

<sup>21</sup> For Biblical poetry, see N. Amzallag, *The Cosmopolitan Character of the Korahite Musical Congregation. Evidence from Psalm 87*, *VT* (2014), 64, 361–381; N. Amzallag/M. Avriel, *Complex Antiphony in Psalms 121, 126 and 128. The Steady Responsa Hypothesis*, *OTE* 23 (2010), 502–518; N. Amzallag/M. Avriel, *Complex Antiphony in David's Lament (2 Sam 1, 19–27) and its Literary Significance*, *VT* 60 (2010), 1–14; N. Amzallag/M. Avriel, *The Cryptic Meaning of the Isaiah 14*

If the first explanation remains speculative, the second one can be easily tested because it predicts that: (i) the text of Psalm 100 encloses two distinct but closely related parts; (ii) the homolog fragments from the two parts, once paired as composite verses, yield a coherent composite text displaying structural features characterizing biblical poetry.

## 2 The Bipartite Structure of Psalm 100

Psalm 100 encloses two invitations to praise YHWH. The first one is positioned at the beginning of the song, in 1b: »*Make a glad song to YHWH all the earth*«. The second invitation is found at the beginning of verse 4 (»*Enter his gates with todah*«). Such a double invitation to sing led some scholars to divide this psalm into two distinct parts (vv. 1b–3 and vv. 4–5).<sup>22</sup>

Many literary parallels have been identified between these two parts. Brueggemann observed that »*Verses 4–5 are a distinct rhetorical unit which follows the same form and make the same moves as verses 1–3*«. <sup>23</sup> Also Clifford specified that »*The two parts are parallel, making essentially the same statement*«. <sup>24</sup> Goldingay stressed that »*the psalm repeats its logic*« in verses 4–5. <sup>25</sup> Phonetic bonds are also attested between parallel units from the two parts: between verses 1b–2 and verse 4, and between verse 3 and verse 5. <sup>26</sup> These observations suggest that vv. 1–3 and 4–5 are neither independent mini-psalms later gathered by an editor, nor two successive strophes integrated into any linear poetical development. Rather, these parallels suggest that the two parts were designed to be heard in close relation to one another. Therefore, the first condition required for complex antiphony in Psalm 100 is verified.

## 3 The Antiphonal Setting of Psalm 100

In order to test whether Psalm 100 fulfills the second condition (cohesion of the composite text), it is necessary first of all to identify the antiphonal units in the

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*mashal*, JBL 131 (2012), 643–662. Concerning the Ugaritic poetry, see N. Amzallag/S. Yona, The Unusual Editing of KTU 1.65, Ugarit-Forschungen 45 (2014), in press.

<sup>22</sup> See for example W. Brueggemann, Psalm 100, Interpretation 39 (1985), 65–69, 65.

<sup>23</sup> Brueggemann, Psalm 100, 68.

<sup>24</sup> Clifford, Psalms 73–150, 133.

<sup>25</sup> Goldingay, Psalms 3, 136.

<sup>26</sup> P. Auffret, Essai sur la structure littéraire du psaume 100. BN 20 (1983), 7–14, 8.

two parts and to determine their mode of pairing. The first part of Psalm 100 (vv. 1b–3) clearly divides into six cola, considered here at first sight as antiphonal units.<sup>27</sup> The number of cola in the second part (vv. 4–5) depends on the way verse 4 is split. Most scholars assume a tricollic structure of this verse. However, verse 4 encloses two couples of parallel claims: A–B–C / B'–C' / a–b / a'–b'<sup>28</sup>, a feature promoting its subdivision in four cola.<sup>29</sup> Accounting for the bicolic structure of verse 5, the second part (vv. 4–5) encloses six antiphonal units, exactly as the first part. The same number of antiphonal units in two parallel parts fits the *steady responsa*, a mode of complex antiphony pairing the antiphonal units similarly positioned in the two parts.<sup>30</sup>

The setting of Psalm 100 as steady responsa yields the following composite text:

- 1b. Make a glad sound to YHWH all the earth // 4a. Enter his gates with *todah*
- 2a. Give worship to YHWH with joy // 4b. and his courts with praise!
- 2b. Come before his presence with singing // 4c. Praise him
- 3a. Know that YHWH, he is God! // 4d. bless his name!
- 3b. It is he who made us, and we are his // 5a. For good is YHWH, everlasting is his mercy
- 3c. We are his people, and the sheep of his pasture // 5b. and to all generations is his faithfulness

#### 4 Literary Analysis of the Composite Text of Psalm 100

If Psalm 100 was initially designed for steady responsa, the six composite verses (CVs) are expected to show a high level of literary coherency, and typical patterns of poetry. This point is now examined.

*CV 1 (1b//4a)*. The 1b colon, an invitation addressed to the entire earth to celebrate YHWH, is echoed by the 4a colon calling to »enter his gates with *todah*«. If

<sup>27</sup> According to Goldingay (Psalms 3, 134); Kraus (Psalms 60–150, 273); Hossfeld/Zenger (Psalms 2, 493), the first part is constituted of two tricollic verses (1b–2 and 3). B. Weber (Psalm 100. BN 91 [1998], 90–97, 91) suggests that the first part divides in three bicolic verses: 1b–2a / 2b–3a / 3b–3c.

<sup>28</sup> See Auffret, Psaume 100, 12.

<sup>29</sup> This conclusion is supported by the pausal indications of the Masoretic cantillation. The main pausal indication (*atnah*) splits verse 4 in the two main subunits (A–B–C–B'–C' and a–b–a'–b'), while the secondary level of pausal indication divides each subunit exactly as predicted by the *parallelismus membrorum*: between A–B–C and B'–C' and between a–b and a'–b'.

<sup>30</sup> See Amzallag/Avriel, Steady Responsa Hypothesis; N. Amzallag, The Musical Mode of Writing of the Psalms and its Significance, OTE 27 (2014), 17–40.

*todah* is related here to antiphony, as in the title of Psalm 100 and in verse 5a, its mention in 4a introduces a precision with regards to the opening claim: the praise of YHWH (1b) is performed through antiphony (4a). This complement is especially relevant once introduced by the responsive voice, because it is merely the voice determining the antiphonal nature of the performance.

CV 2 (2a//4b). These two combined segments display a strong parallelism. It is revealed by the parallel meanings of the terms ending 2a (שמחה) and 4b (תהלה). The mention of YHWH (2a) and the places of his worship (חצרותיו) (4b) are complementary, too. The antiphonal unit 4b has no verb, but the verb in 2a is compatible with the content of 4b. The 2a//4b couple, therefore, displays a gaping between the two entities of the composite verse, structured as A-B-C//B'-C'. The translation, in the Septuagint, of תהלה by ὑμνοίς (hymns/psalms) clearly stresses the musical context of 4b. Its parallel with the joyous praise of YHWH (2a) reveals that the equation formulated in the previous composite verse is now reiterated.

CV 3 (2b//4c). A homology is attested here between *singing with joy* (רננה) in 2b and *to praise* (להודות) in 4c. It is especially reinforced if we assume that להודות, in the same way as *todah* in the title and in 4a, expresses a musical dimension of praise. This musical interpretation of להודות is supported by the use of להודות as *to lead worship, to act as choir/orchestra* in some biblical sources.<sup>31</sup> The musical dimension of להודות is extensively expressed through the expression אודה בכנור (Ps 43,4; 71,22), and through the parallel stressed in many psalms between להודות and verbs with explicit musical connotations, such as לזמר<sup>32</sup>, לשיר<sup>33</sup>, לרנן.<sup>34</sup>

CV 4 (3a//4d). This pair of cola introduces a relationship between the improvement of the knowledge (ידע) of YHWH (3a) and the blessing of his name (4d).<sup>35</sup> A similar relation is observed between the two parallel members of Ps 76,2: »Known (נודע) in Judah [is] Elohim, In Israel great is his name (שמו)«. This

<sup>31</sup> See G. Mayer, ydh, in G. J. Botterweck/H. Ringgren (eds.), TDDT vol. 5 (trans. D. E. Green), 1986, 427–443, 431. The examples are: Neh 11,17; 12,24; I Chr 16,4; 23,20; 25,3; II Chr 31,2. See also NIDOTTE 2, 407.

<sup>32</sup> See Ps 7,18; 18,50 (= II Sam 22,50); 30,5; 30,13; 33,2; 57,10; 71,22; 92,2; 95,2; 108,4; 138,1. See also Isa 12,4–5. A similar homology is observed between two adjacent verses in Ps 9,2–3; 105,1–2.

<sup>33</sup> See Ps 105,1–2; 138,4–5.

<sup>34</sup> Isa 12,4–6; I Chr 16,34; Ps 67,4–5. This conclusion is confirmed by LXX translation of להודות as αἰνεῖν, εὐλογεῖν, or ὑμνεῖν, while these verbs are also used to translate words such as לשיר, לנגן, לזמר, להריע, לרנן.

<sup>35</sup> A similar association is attested in the verses of Ps 18,47; 26,12; 31,22; 41,14; 72,18–19; 89,53; 96,2; 103,20–22; 106,48; 113,2; 119,12; 124,6; 134,1–2; 135,19–21; 144,1.

relation is confirmed by the association frequently encountered in the Psalter between the cultic mention of the name of YHWH and the ›revelation‹ of the god.<sup>36</sup> These observations invite us here, once again, to consider 3a and 4d as complementary cola. In the context of meaning of the first three composite verses, this fourth one expresses the idea that musical worship promotes the knowledge of YHWH.

*CV 5 (3b//5a).* Here, the 5a colon is the second member of the composite verse, exactly as expected for an expression used as a responsorial refrain.<sup>37</sup> It complements the devotion to YHWH expressed by the first voice (3b) following the improvement of the knowledge of YHWH (previous composite verse). The combination of claims is a call to contemplate the goodness of YHWH (5a) who has created mankind (3b). In this context, the locution »we are his« (3b) echoed by »everlasting is his merciful« (5a) stresses, here again, the worshiping dimension of the liturgical formula.

*CV 6 (3c//5b).* This composite verse extends the previous claims by imaging the people as a flock in the pasture (3c) cared for by YHWH generation after generation (5b). This latter meaning of 5b is justified in the linear reading by the understanding of אֱמוּנָתוֹ as »his faithfulness« in regard to the previous claim (5a) evoking YHWH. However, the antiphonal setting, by evoking the people in the first member (3c), introduces another meaning of 5b. Here, אֱמוּנָתוֹ also evokes the continuous faith and duty of the people towards YHWH, from generation to generation.<sup>38</sup> It seems that the poet mixes these two meanings at the end of the performance: the knowledge of YHWH promoted by the musical worship stimulates the mutual commitment of YHWH and his people.

## 5 Discussion

The coexistence of two distinct but parallel parts in Psalm 100 indicates that this text may not have been conceived for linear reading, but as two separate voices designed to be mixed during the performance. This assumption is supported by the literary properties of the pairs of cola (parallelism, phonetic bonds and

<sup>36</sup> See H.-J. Kraus, *Theology of the Psalms* (trans K. Crim), 1986, 20–22, 32–33.

<sup>37</sup> See Jer 33,11; Ps 106,1; 107,1; 118,1–4.29; 136; Ezr 3,11; I Chr 16,34.41; II Chr 5,13; 7,3.6; 20,21.

<sup>38</sup> A similar use of יָד יְהוָה is found in Ps 85,1; 90,1; 106,31; 145,13; 146,10 to express immutability of YHWH's actions and in Ps 45,18; 79,13; 89,2.5; 102,13; 135,13 to express the duty in regard to YHWH.

composite meaning), and by the identification, in the composite text, of two distinct strophes of three verses each. The first one (CV1–3) is an invitation to praise YHWH through a joyous musical worship involving antiphonal performance. The second strophe evokes the consequences of this musical worship: the improvement of the knowledge of YHWH (CV 4–5), a reality strengthening the mutual commitment between the god and his people (CV 6). This whole series of coherent meanings are not expected to emerge from the random bonding of distant fragments of verses of a song conceived in a linear fashion. This suggests that the two voices of Psalm 100 intertwining during the performance are here edited separately, exactly as already identified in other psalms.<sup>39</sup>

Psalm 100 is not the only song of the Psalter emphasizing the central importance of the musical worship of YHWH. The same feature is expressed in the text of Psalms 95, 96 and 98, edited just before Psalm 100. In Psalm 50, the musical worship is even promoted at the expense of sacrifices.<sup>40</sup> The idea that musical worship improves the knowledge of YHWH, identified in CV 4, finds a confirmation in the status of prophet attributed to the chief-musicians of the temple.<sup>41</sup> In Ps 47,6, the musical worship is even considered as a process promoting the YHWH's theophany.<sup>42</sup> The spontaneous revelation of YHWH provoked by his musical worship is explicitly mentioned in I Sam 10,5–6.10–11, where the presence of a musical/choral procession stimulates spontaneously a ›spirit of prophecy‹ among the participants.<sup>43</sup> These examples reveal that the composite meaning of Psalm 100 expresses themes of importance in the book of Psalms which do not clearly appear in the linear reading. The existence of such emergent meanings strengthens the assumption that Psalm 100 was truly conceived for complex antiphony.

These considerations lead to the conclusion that the presence of *todah* in the title of Psalm 100 probably refers to the antiphonal mode of performance,

<sup>39</sup> See note 21.

<sup>40</sup> This is revealed by the locution זבח לאלהים תודה (Ps 50,14), which, in the context of depreciation of the sacrifices (see vv. 8–13), is apparently to be read as »the sacrifice (=offering) to god is a *todah* (=musical worship)«. This interpretation is confirmed by v. 23: זבח תודה יכבדני. For discussion of the musical interpretation of *todah* in Psalm 50, see Kraus, *Theology of the Psalms*, 96.

<sup>41</sup> See I Chr 25,3. For a discussion about the prophetic dimension of the song-poetry performed in Ancient Israel, see R. J. Tournay, *Voir et entendre Dieu. La liturgie prophétique du second Temple à Jérusalem*, 1988, 39–48; Kleinig, *The Lord's song*, 149–56.

<sup>42</sup> This point is confirmed by the first mention of the presence of YHWH in the inaugurated temple in the verse evoking the first occurrence of antiphonal performance in this place (II Chr 5,13–14). For the musical nature of the theophany of YHWH in Chronicles, see Kleinig, *The Lord's Song*, 165–66 and ref. therein.

<sup>43</sup> The epidemic character of such a musical revelation is explicitly confirmed in I Sam 19,20–24.

rather than any context of confession, thank-offering or thanksgiving. Nevertheless, as previously mentioned, Psalm 100 is not the only piece of musical worship to be conceived in antiphonal fashion. Gunkel already assumed that antiphony was probably a widespread mode of liturgical performance in the Temple.<sup>44</sup> So we may wonder why *todah*, as an indication of musical/antiphonal worship, is specifically inserted in the title of Psalm 100. The first justification is liturgical. It derives from the affinities observed between Psalm 100 and psalms immediately preceding it (Psalms 95, 96, 98, 99).<sup>45</sup> If, as suggested, Psalm 100 is the climax of a liturgy involving the performance of psalms 93–100<sup>46</sup>, the mention of *todah* in the title may refer to a special mode of performance of the final piece. The meaning of the composite text of Psalm 100 suggests another justification: *todah* may have been introduced in the title of Psalm 100 in order to stress not only the mode of performance, but also the centrality of the theme hidden in the linear reading: the importance of this mode of performance in the worship of YHWH.

**Abstract:** The mention of *todah* in the title of Ps 100 is generally interpreted as an indication of its nature as a song of confession or thanksgiving. However, in light of the use of *todah* to designate half-choirs in Neh 12, the article considers whether this term is introduced in the title of Ps 100 as a musical instruction for antiphonal performance. This assumption is supported by the musical context of the psalm and by indications of antiphony. It is confirmed by the division of this psalm into two parallel parts (vv. 1–3 and 4–5), and by the coherent text which emerges from the pairing of corresponding segments from these two parts, which suggest that the two voices in the dialogue were edited separately.

<sup>44</sup> See Gunkel, Introduction to Psalms, 310–313.

<sup>45</sup> Affinities are even observed between composite verses of Psalm 100 and simple verses from these psalms. For example, the 1b//4a combination of claims is also encountered in Ps 98,4, where the first hemistich is identical to Ps 100,1b and the second is, here again, an explicit invitation to perform a musical worship: »*break forth and sing for joy, yea, sing praises*« (4ב: פצחו ורננו (חמרו). A similar parallel is attested with Ps 95,2, in an inverse order of precedence with regards to the first composite verse. The invitation to come in *todah* is expressed in the first member (נקדמה (פניו בתודה) while the invitation to shout (להריע) and sing joyously for YHWH (לוי) in the second member.

<sup>46</sup> See Hossfeld/Zenger, Psalms 2, 495; Macholz, Psalm 100, 147; E. Zenger, Theophanien des Königsgottes JHWH: Transformationen von Psalm 29 in den Teilkompositionen Ps 28–30 und Ps 93–100, in: P. W. Flint/P. S. Miller (eds.), »The Book of Psalms. Composition and Reception«, 2005, 407–442, 430–431.

**Résumé:** La mention de *todah* dans la suscription du Ps. 100 est habituellement interprétée comme l'indication de sa nature, à savoir un chant de confession ou de louange. A l'encontre de cette thèse, on compare ici l'usage de *todah* en Néh. 12 comme désignation d'un double chœur: l'introduction de cette expression dans la suscription pourrait ainsi désigner une instruction musicale, à savoir celle d'un chant antiphonique. Cette hypothèse est renforcée par le cadre musical du Psaume et par des indications d'un chant antiphonique, ainsi que par la division du Psaume en deux moitiés parallèles (vv. 1–3 et 4–5), ces deux moitiés – parallèles et se répondant – formant un ensemble cohérent. Ceci indique que les deux voix du dialogue ont été séparément.

**Zusammenfassung:** Die Erwähnung von *Todah* in der Überschrift von Ps 100 wird allgemein als Hinweis interpretiert, dass es sich um ein Bekenntnis- oder um ein Danklied handelt.

Dagegen wird hier, angesichts der Verwendung von *Todah* zur Bezeichnung von Doppelchörigkeit in Neh 12, untersucht, ob der Begriff in der Überschrift als musikalische Anweisung für einen Wechselgesang eingeführt worden ist. Diese Annahme wird gestützt durch den musikalischen Rahmen des Psalms und durch Anzeichen für einen Wechselgesang, und wird bestätigt durch die Teilung des Psalms in zwei parallele Hälften (V. 1–3 und 4–5) sowie dadurch, dass die paarweise Zusammenstellung der einander entsprechenden Teile beider Hälften einen kohärenten Text ergibt. Das deutet darauf hin, dass die beiden Stimmen des Dialogs getrennt bearbeitet worden sind.



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